



Key Media Theories and Language
required for AQA Media Studies
[and CSP links]



Uses and Gratification Theory

Blumler and Katz developed this theory. It assumes that members of the audience are **not passive** but take **an active role** in interpreting and integrating media into their own lives. The theory also implies that audiences are responsible for choosing media to meet their needs. The approach suggests that people use the media to fulfil specific gratifications (or 'needs'). The theory suggests that consumers use media products for at least one of these reasons:

- **Identity** - to identify with media that the consumer can identify with, share similar values to, etc.
- **Surveillance/Education** - to learn new things.
- **Entertain** - to be entertained and also some form of 'escapism' enabling us to forget our worries temporarily.
- **Social Interaction** - the ability for media products to produce a topic of conversation between other people



Uses and Gratification Theory: Linked to CSPs

	Identity	Educate	Entertain	Social
Dr Who 'An Unearthly Child'	The 'Space Race' and the concept of aliens was a big issue. Viewers would have related to this at the time.	The BBC were keen to add an educational component to Dr. Who [particularly History and Science]	Entertainment and diversion for a largely middle-class audience.	There would have been some social angle to this in that young viewers would have spoken about this new show in the school playground etc.
His Dark Materials	HDM is a Sci-Fi/fantasy genre show featuring young protagonists.	-	HDM is a programme that aims to entertain and offer an escape.	HDM featured a range of website and social media links for people to share
NHS Represent	The target audience is BAME. The intended impact is for the BAME community to identify with these inspirational individuals and donate blood [represent] themselves.	Watch the campaign video and become educated about the lack of blood donation in the BAME community.	Whilst not specifically designed to engaged [it is not a rap video, after all – it is an example of intertextuality – and takes the appearance of a rap video]. It does entertain and engage the audience.	-



Uses and Gratification Theory: linked to CSPs

Now complete the rest!

	Identity	Educate	Entertain	Social
Galaxy				
OMO				
The Times				
The Daily Mirror				



Uses and Gratification Theory: linked to CSPs

Now complete the rest!

	Identity	Educate	Entertain	Social
Blackpink 'HYLT?'				
Arctic Monkeys 'IBYLGONTD'				
Tatler				
Heat				



Uses and Gratification Theory: linked to CSPs

Now complete the rest!

	Identity	Educate	Entertain	Social
I, Daniel Blake				
Black Widow				
Radio 1 Launch Show 'Tony Blackburn'				
KISS FM Breakfast Show				



Uses and Gratification Theory: linked to CSPs

Now complete the rest!

	Identity	Educate	Entertain	Social
Marcus Rashford				
Kim Kardashian Hollywood App				
Lara Croft Go				



Vladimir Propp's Narrative Theory

Propp suggested that every narrative has at least seven different character types:

- **The villain** — fights the hero in some way.
- **The dispatcher** — character who makes the villain's evil known and sends the hero off.
- **The (magical) helper** — helps the hero in the quest.
- **The princess or prize** — the hero deserves her throughout the story but is unable to marry her because of an unfair evil, usually because of the villain. The hero's journey is often ended when he marries the princess, thereby beating the villain and resulting in a "happily ever after" moment.
- **The donor** — prepares the hero or gives the hero some magical object.
- **The hero** — reacts to the donor, weds the princess.
- **The false hero** — takes credit for the hero's actions or tries to marry the princess.

You could also include:

- **The princess' father** — gives the task to the hero, identifies the false hero, often sought for during the narrative.

Do not try to assign all character types to every media product that we study in our CSPs. That will be probably impossible. However, you may be able to apply some of them to all media products.

See if you can assign them in the next few pages!



Propp's Narrative Theory: linked to CSPs

Add the HDM boxes!

	Lara Croft Go Game	HDM TV (complete!)	Heat Magazine	Galaxy Advert
The Hero / Heroine	Lara is the heroine.	Lyra and Will are the heroes, though Lyra appears more heroic in her actions	The celebrities are the heroes who will show us how to be like them by reading inside.	Is Audrey Hepburn with her effortless cool and control.
The Villain	The snake and various enemies are the villains.	Mrs Coulter/The Magisterium	Is the reader if you do not buy the magazine.	Is the consumer if you do not buy it.
The Princess / Prize	The treasure is the prize at the end of the stage/game.		To find out more about the celebrities and get all the latest gossip.	Is the nostalgic lifestyle that Audrey has.
The Donor	Is the game, giving artefacts and keys that open new levels.		Is the reader if you buy the magazine.	Is the retailer who gave the chocolate to Audrey.
The Helper	-		Is <i>Heat</i> magazine which will help you.	The Galaxy bar is the helper
The Father	-		-	-
The Dispatcher	-		The retailer / shop sends you on your quest to find out more when you purchase the magazine.	Possibly the car and bus driver.
The false Hero	-		-	Is the car driver who we think saves the day, but Audrey is always in control.



Propp's Narrative Theory: linked to CSPs

Now complete the rest!

	OMO Advert	Represent Advert	Dr Who TV	Marcus Rashford OSP
The Hero / Heroine				
The Villain				
The Princess / Prize				
The Donor				
The Helper				
The Father				
The Dispatcher				
The false Hero				



Representation | Audiences | Industries | Language

Propp's Narrative Theory: linked to CSPs

Now complete the rest!

	Kim Kardashian Hollywood OSP	The Times Newspaper	Daily Mirror Newspaper	Tatler Magazine
The Hero / Heroine				
The Villain				
The Princess / Prize				
The Donor				
The Helper				
The Father				
The Dispatcher				
The false Hero				



Propp's Narrative Theory: linked to CSPs

Now complete the rest!

	I, Daniel Blake Film	Black Widow Film	Blackpink Music Video	Arctic Monkeys IBYLGOTDF Music Video
The Hero / Heroine				
The Villain				
The Princess / Prize				
The Donor				
The Helper				
The Father				
The Dispatcher				
The false Hero				



Propp's Narrative Theory: linked to CSPs

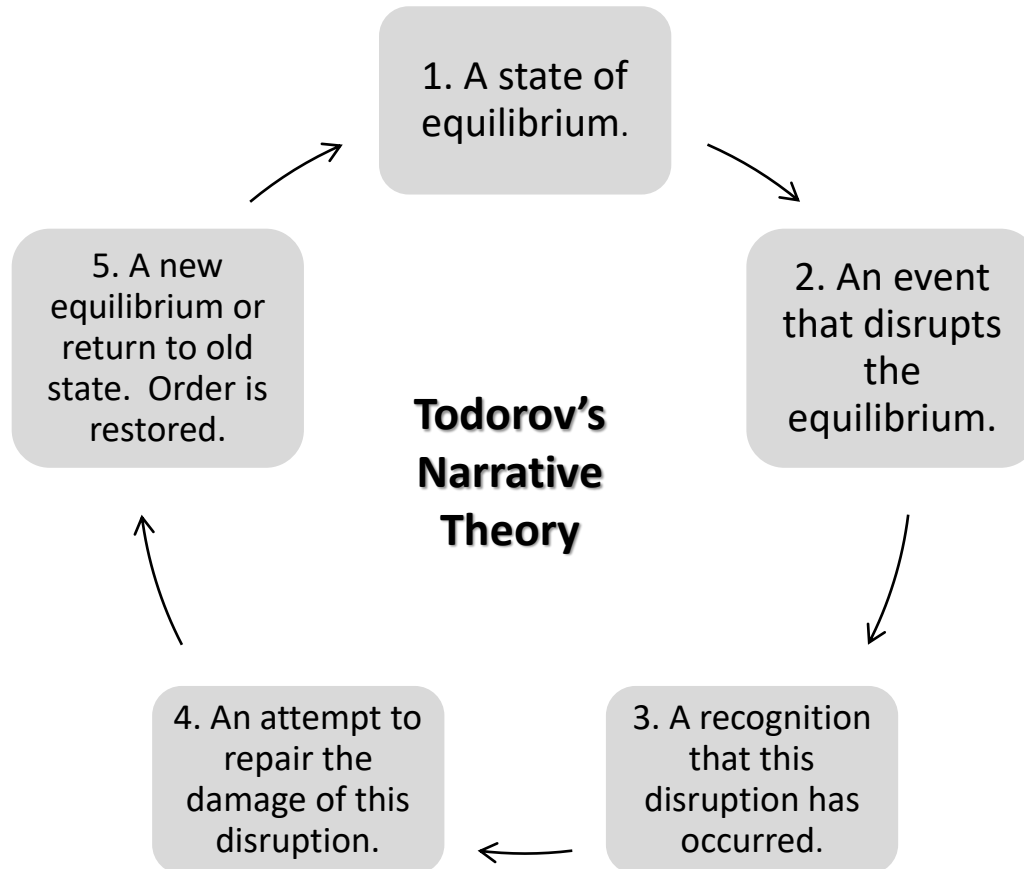
Now complete the rest!

	Radio 1 Launch Show 'Tony Blackburn' Radio	KISS FM Breakfast Show Radio
The Hero / Heroine		
The Villain		
The Princess / Prize		
The Donor		
The Helper		
The Father		
The Dispatcher		
The false Hero		



Todorov's Narrative Theory

Tzvetan Todorov studied classic fairy tales and stories and theorised that many stories follow the same narrative structure and involve transformation of character/story in the headings below:





Todorov's Narrative Theory: linked to CSPs

	Equilibrium	Disruption	Recognition	Repair	New Equilibrium
Heat Magazine	The reader is living their life.	The reader sees <i>Heat</i> and thinks that must be missing out on celebrity gossip and news	The reader realises that buying the magazine will make them feel better and will aid this disruption	The reader buys the magazine to address the issue	The reader feels better informed and happier
OMO Advert	The consumer is happy with the quality of the wash	The consumer sees the OMO advert	The consumer realises that their whites may not be as bright as OMO white and they may not be as happy with their wash as the woman represented.	The reader buys OMO to address the issue	The consumer uses OMO as part of their habits [or rejects the narrative and doesn't use it again]
Blackpink Music Video	Video opens with the band looking vulnerable and stereotypically feminine.	The lyrics suggest that something has gone wrong in their lives.	The viewer realises that the lyrics and the connotation with the different costumes and attitudes gives extra symbolism to this video and that they have changed.	The viewer notes that the band are all happy at the end, are celebrating the journey they have been on.	The new equilibrium is that they are fearless and independent women.



Todorov's Narrative Theory: linked to CSPs
Now you do the rest!

	Equilibrium	Disruption	Recognition	Repair	New Equilibrium
Galaxy Advertising					
Represent Advertising					
Marcus Rashford OSP					
Kim Kardashian Hollywood OSP					
Lara Croft Go OSP					



Todorov's Narrative Theory: linked to CSPs

Now you do the rest!

	Equilibrium	Disruption	Recognition	Repair	New Equilibrium
I, Daniel Blake Film					
Black Widow Film					
Dr. Who An Unearthly Child TV					
His Dark Materials TV					
The Times Newspaper					



Todorov's Narrative Theory: linked to CSPs
Now you do the rest

	Equilibrium	Disruption	Recognition	Repair	New Equilibrium
The Daily Mirror Newspaper					
Tatler Magazine					
Radio 1 Launch Show 'Tony Blackburn' Radio					
KISS FM Breakfast Show Radio					
Arctic Monkeys IBYLGOTD					



Hypodermic Needle Theory or 'Magic Bullet' Theory

This is the idea that the mass media has an immediate and powerful effect on the audience. The media injects ideas and views into the brains of the audience, therefore controlling the way that people think and behave. It expresses the view that the media is a dangerous means of communicating an idea because the receiver or audience is powerless to resist the impact of the message. People are often seen as passive and are seen as having a lot of media material "shot" at them. Critics of this theory suggest it is outdated and people consume media in different ways. Other theorists, such as Stuart Hall, suggest that media audiences are more active than that and have the ability to accept, negotiate or reject media messages.





Hypodermic Needle Theory: link to CSPs

Marcus Rashford OSP	Engaging with MR will mean people share MR's values and beliefs. Is this true?
Kim Kardashian Hollywood App OSP	Playing the game will mean that you find out how to be a celebrity and what it's like to live like a celebrity. Is this true?
Lara Croft Go OSP	Playing the game will mean that you feel the same excitement in the quest as Lara. The game designers also feel the nature of the game will build in replay value and force the player to come back for more. Is this true?
OMO Advertising	People viewing the advert will feel that they must get their 'whites' brighter and need to be happier like the woman on the front cover. Is this true?
Galaxy Advertising	People seeing the advert will received the message that to as cool and as charismatic as Audrey Hepburn, eating a Galaxy will allow people . Is this true?
Represent Advertising	People watching the advertising campaign will believe it is a call to action and that they must join these iconic and positive role models from the BAME community in giving blood. Is this true?
The Daily Mirror Newspaper	The audience will read the Muirfield Golf Club article and feel that allowing women to be members is a good thing and should have happened long ago. Is this true?
The Times Newspaper	The audience will read the Muirfield Golf Club article and feel that this is another traditional institution that is being forced to change by modern political correctness. Is this true?
Tatler Magazine	The audience will read the magazine and want to change their shopping habits, lifestyle and beliefs. Is this true?
Blackpink Music Video	The audience will watch the music video and be delighted that the members are fearless and independent after heartache. Is this true?



Hypodermic Needle Theory: Linked to CSPs

Now you do the rest!

I, Daniel Blake Film	
Black Widow Film	
Dr Who 'An Unearthly Child' TV	
His Dark Materials TV	
Kiss FM Breakfast Show Radio	
Radio 1 Launch Show – Tony Blackburn Radio	
Heat Magazine	
Arctic Monkeys IBYLGOTDF Music Video	



Stuart Hall's Audience Reception Theory

Stuart Hall (1973) suggested that the Hypodermic Needle Theory was too simple and that there were three main perspectives involved in the way in which an audience responds to a media product. This involves how the audience is positioned by the product and influences their response to it.



Preferred reading

The audience responds in exactly the way the media producer wants them to.



Negotiated reading

Where the audience compromises between the producers intended reading and their own opinions and preferred reading of media text.



Oppositional or resistant readings

The audience rejects the meaning or intended reading of the media product.



Stuart Hall's Audience Reception Theory: link to CSPs

Marcus Rashford OSP	Some members of the audience will immediately accept his messages without question (preferred). Some will immediately reject him (oppositional). Some may accept the message if they are particularly interested in the particular topic, or what he is involved in (negotiated)
OMO Advertising	Some members of the audience will immediately accept the denotation and connotation of the advert and will buy the product (preferred). Some will reject it as not relevant to them or nonsensical (oppositional). Some may accept it and try the product to judge whether the claims are true (negotiated)
The Daily Mirror Newspaper	Some members of the audience will accept the reading that the Amazon shop will be a danger to jobs (preferred). Some members of the audience will reject this reading entirely and think this is the future (oppositional). Some may not be that interested in the issue, but accept that it is probably about time and will accept the reading (negotiated).
Heat Magazine	Some members of the audience will accept the reading of the product and immediately want to find out more celebrity gossip and will buy the magazine (preferred). Some will hate celebrity culture or celebrity magazines (oppositional) and some may not be too bothered, but may buy the magazine as it may have a certain celebrity or issue discussed that they are interested in (negotiated).
Arctic Monkeys IBYLGOTD Music Video	Some members of the audience will accept the reading of the media text (music video) as they like the band, the song or the genre of music (preferred). Some will immediately reject the product as they don't like the music, band or genre (oppositional). Some audience members may accept the video as they become familiar with the song or like the style of the video etc. (negotiated)
I, Daniel Blake Film	Some members of the audience will be immediately accepting of the media text as they like the narrative, the political message or the style of the director, Ken Loach or the actors involved (preferred). Some may entirely reject the product as they dislike the political message, director or actors (oppositional). Some may accept the text as they have nothing else to do, may want to find out more or may watch the start and feel a desire to follow the narrative to the conclusion (negotiated).



Stuart Hall's Audience Reception Theory: link to CSPs
Now you do the rest!

Kim Kardashian Hollywood App OSP	
Lara Croft Go OSP	
Represent Advertising	
Galaxy Advertising	
The Times Newspaper	
Tatler Magazine	
Blackpink – HYL? Music Video	
Black Widow Film	



Stuart Hall's Audience Reception Theory: link to CSPs
Now you do the rest!

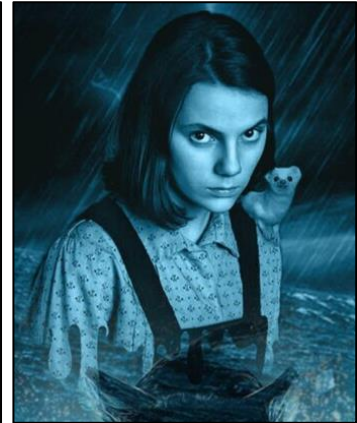
KISS FM Breakfast Show Radio	
Radio 1 Launch Show - Tony Blackburn Radio	
His Dark Materials TV	
Dr. Who 'An Unearthly Child' TV	



Laura Mulvey's Male Gaze Theory

The theory [which was developed from film, but can be expanded to all media forms] suggests that that women in film are typically objects of the male gaze which highlights that women on screen are seen primarily as the objects of desire. A male may see only the 'sexier' aspects of the female representation. Women may look at themselves in a negative way, picking fault with parts of their appearance when they see how women look in the media.

Is this true in our CSPs?





Semiotic analysis

Semiotic analysis is the skill of analysing the meaning of signs and symbols in media texts [products]. In short, the key question is 'why things mean what they mean'? It could be the use of image, language, gestures, actions, etc. A sign is anything that can convey meaning, effectively being a second layer of language. Critically, semiotic analysis requires an understanding both of denotation [the literal meaning – what is there?] and connotation [defines how meaning is interpreted].

Think about your CSPs on this GCSE course.

What are the signs and symbols in the images below and what do they connote?



R E P R E S E N T



Denotation

The literal meaning; what is there?

What can the audience see/hear?

For example, “the OMO advert denotes a middle-aged lady hanging out washing.”

Connotation

How do we interpret the meaning?

What does the woman represent in the OMO advert?

Do we see her as the perfect ‘housewife’ with the perfect wash/life?

Remember, denotation can change over time. Do we look at her differently now compared to the 1950s? **Context!**



What is the denotation and the connotation in the Galaxy advert?



Technical Codes

You may be asked about the technical codes that have been used. This means the technical aspects of making the media product. For example, in a music video it might be the camera angle, the lighting, the editing. For a newspaper, it might be the typography, the layout, the use of image.



For example, what technical codes were employed in the Arctic Monkey's video to give the media product authenticity?

Symbolic Codes

What are the connotations of what the product shows. For example, what is the symbolic codes in the costumes used by Lara Croft?

Lara Croft





Anchorage

Some media products use another piece of media to avoid the audience being confused about the connotations and so that they can interpret the meaning correctly. Look at this image of Boris Johnson. The use of this image suggests that his expression and pose connote confusion, annoyance or tiredness at the climate crisis, and he is shown in a negative light because the *Daily Mirror* is a left wing paper. The meaning of the copy (text) and the values of the paper are anchored by the image.



Icon

An icon is a recognisable representation which has a degree of longevity, although its meaning may necessarily not be fixed or shared. For example, in *Doctor Who* the TARDIS is immediately recognisable and brings an immediate association with the character, the show, time travel and law and order.





Narrative

All media products have a narrative structure. At a basic level, narrative equates to elements of plot and story. These might be linear (for example, the 'Galaxy' advert or non-linear (the trailer for *Black Widow*, which includes elements of the story out of sequence, or *Doctor Who*, which contains flashbacks exemplifying Susan's "unearthly" qualities). Narratives might be conventional or unconventional.



What is the Narrative in the OMO advert?



Narrative Techniques

Exposition is background information. In *Doctor Who: 'An Unearthly Child'*, Barbara and Ian's discussion about Susan is designed to provide the viewer with the explanation as to the strangeness of Susan to prepare us for the events later in the episode. Exposition happens all the time in TV and film. However, it also happens in newspapers, magazines and all other media forms.



Enigmas are mysteries which the narrative offers and which will (hopefully) be solved. For example, the various cover lines used by *Heat* and *Tatler* set up enigmas (what was Posh doing, for example) **Closure** is the satisfactory solution to the enigma. A well-rounded, effective outcome (we find out what Posh was doing!), or a moment of resolution. **Audience pleasure** in terms of narrative is often derived from the tension between enigma and closure.



Narrative Techniques

Hybridity

A hybrid refers to any genre product which mixes themes and elements from two or more different genres together. In terms of the CSPs, both *His Dark Materials* and the NHS *Represent* advert demonstrate clear hybridity whilst the Galaxy advert hybridises the conventions of an advert with the style of a 1950s Hollywood movie.



Intertextuality

Intertextuality refers to the relationship between products, specifically the process of including references to any kind of media text within another media text. The most obvious examples in the CSPs are *Class* (which derives its existence from its intertextual relationship with *Doctor Who*) and the Lady Leshurr advert, which utilises an intertextual relationship with the codes and conventions of music video. Lara Croft Go is an interesting example as it has an intertextual relationship with itself [earlier incarnations of Lara in Tomb Raider games].



Linear Models of Communication

The linear model of communication is defined as a one-way process during which a **sender** (media producer) transmits a **message** (media product) and a **receiver** (the audience) hears or sees the message. The product is communicated through whatever channel the media product requires, based on its media form (for example, television programmes being sent via digital signal) although the same product can be received via multiple channels (for example, digital or online versions of *The Times*). The sender is more prominent in linear models of communication. The linear model of communication precludes feedback or interaction and is increasingly out of date (e.g. Marcus Rashford's previous seasons)

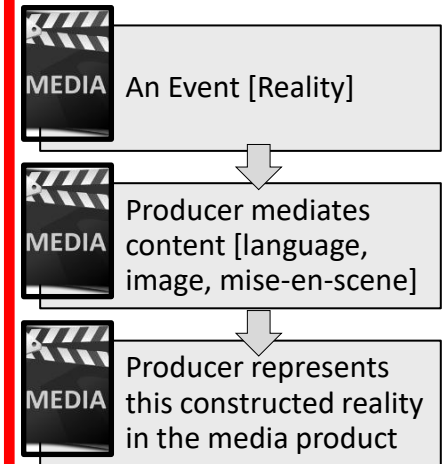
Convergent technology has meant that linear models of communication are less relevant in the modern media landscape. How far do you agree with this?





Constructed Reality

Remember that all media products are deliberately **selected** by producers and presented to an audience as reality. However, they are artificial constructs that have been **mediated** by media producers and some content has been deliberately included and excluded to get create a preferred **representation**. Your task as a student of Media Studies is to uncover and understand what choices have been made and why!



In Dr. Who, what is the constructed reality of time travel and why have the producers represented this reality?





Technology and Media Products

The availability of new technology means that when analysing narratives, you must show an awareness of the technical limitations of the time. For example, the original *Dr. Who* episode was limited by heavy, hard-to-move camera's, limited film time [as film was expensive] so limited takes, black and white low resolution film quality, small sets]. Compare that to modern-day filming technology like *His Dark Materials* with numerous sets [including outdoor], HD digital cameras, on-demand streaming, convergent media, social media collaboration, etc. This can make a difference to the shape and structure of the narrative and the effectiveness of message to the receiver.



Bullet-point how technology impacted on the TV industry referring to Dr. Who and HDM.



Image Manipulation and CGI

You cannot always believe what you see in media texts. Image manipulation software like Photoshop has meant that models can be airbrushed, or narratives can be mediated and constructed that may not reflect reality. Look at the image opposite to see how the image has been edited.

*Is this the same for **Tatler** and **Heat**?*

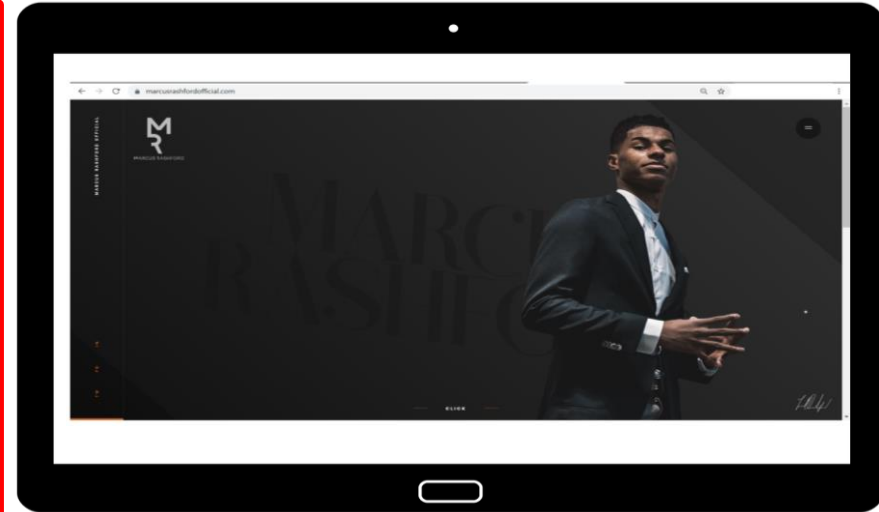
CGI (Computer Generated Imagery) is very expensive and links to many of our CSPs and impact on our sense of reality. CGI is visible in *His Dark Materials* (TV), *Galaxy* (Advertising), *Black Widow* (Film), *Lara Croft GO* and *Kim Kardashian: Hollywood* (Online, Social and Participatory Media).





User Generated Content

This is usually used to refer to online content such as blog posts, wikis, videos, comments etc. It effectively challenges the linear model of communication [sender – receiver] since it requires the receiver to become a sender. Marcus Rashford is perhaps the most notable example of UGC in the CSPs



How is UGC changing the nature of audience expectations of modern celebrity?



Genre Theory

Genres are defined by codes and conventions; basically, the expectations and the “rules” which place a particular product into a particular generic category. In your CSPs, you have looked at the NICS [Narrative, Iconography, Characters and Setting] that identify different genre. Another way of identifying genre uses:

Technical codes: Although many technical codes are ubiquitous across media forms, certain genres can be characterised by their use of particular examples. For example, in fashion magazines like *Tatler*, it is common to see editing of images to improve the appearance of the model.

Verbal and non-verbal codes: Verbal codes are those based on communication using words and language as opposed to non-verbal codes, which are based on images, actions or behaviour. An example from our CSPs is the formal language of a broadsheet newspaper like *The Times*.

Symbolic codes: Symbolic codes are a fundamental aspect of broader understanding of how a media product develops meaning. What is the symbolism of the housewife in the OMO advert? How does that support the genre and does it happen in advertising now?

Design: These are the stylistic decisions made about a product. The design of any product is at least partially based on its genre (for example, a TV advert is almost always going to be 30 seconds long and is almost always going to end with text promoting the product) while adverts to be screened before movies (or indeed trailers themselves) can often be longer; the design of a tabloid newspaper or magazine is very different to a broadsheet or a glossy.



Genre Theory [continued]

Layout: A publishing term, the “layout” refers to the element of graphic design that deals in the arrangement of visual elements on a page. The layouts of a newspaper page, print advert or magazine cover can be very clearly analysed and linked to the design elements and specific genre of a newspaper, advert or magazine.

Typography: This is the way in which printed words are arranged. The particular typography of a specific product can provide clues to how it fits into its genre. A comparison of the *Daily Mirror* and *The Times* demonstrates usage of very different typographies (the use of sans-serif/serif typefaces, and the point-sizes of the headlines being the most obvious).

Philosopher Steve Neale is credited with the **genre theory** based on principles of repetition and variation. Neale’s ideas are based on film genre, but are applicable to any product. Neale suggested that genres all contain instances of repetition and difference. Visit the video link for more!



<https://youtu.be/hNaDStRuPdI>



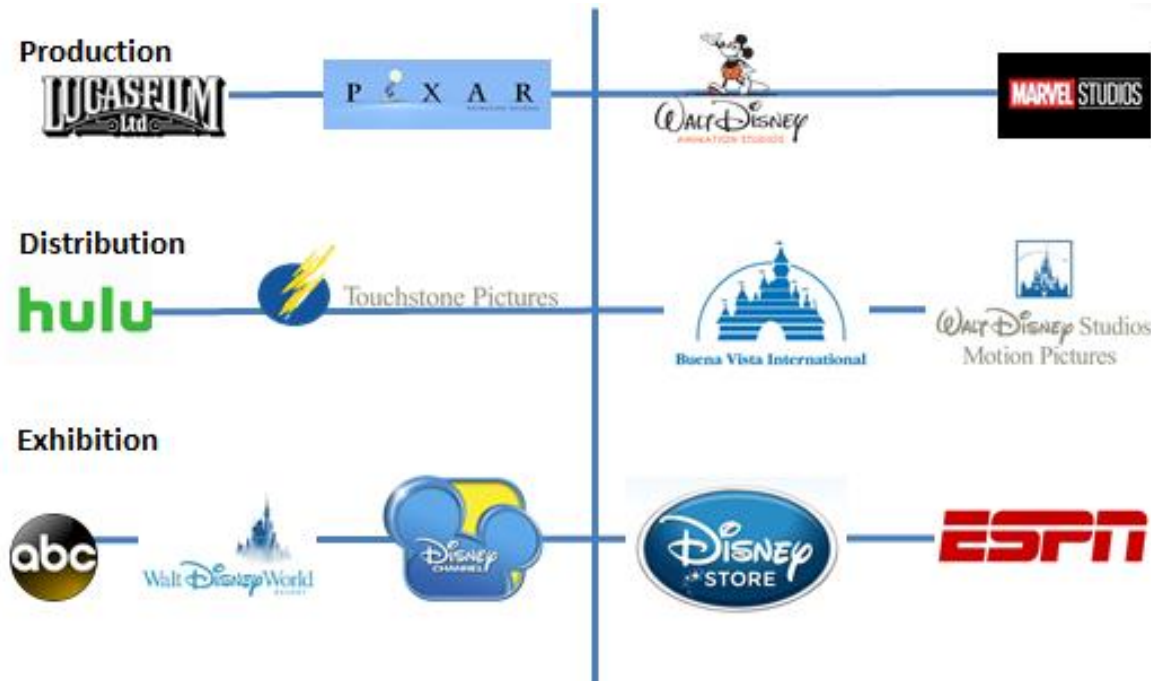
Key Media Industry Knowledge: Ownership

Term	Explanation	Example
Mergers	Companies joining together to form one.	<i>Lara Croft Go</i> is published by Square Enix, two software companies that merged in 2003.
Demergers	A company is broken into separate components.	Marvel Studios, makers of <i>Black Widow</i> was effectively demerged from Marvel Entertainment by Disney, once Disney became Marvel's parent company in 2009.
Concentration	A process in which fewer individuals or organisations come to control more of the mass media	Time Warner, Viacom, 21st Century Fox.
Conglomerate ownership	One company which owns a controlling stake in a number of smaller companies	Walt Disney is a conglomerate that owns Fox, Pixar, ESPN, ABC, Marvel, Lucasfilm. NewsCorp (who own <i>The Times</i>) are a conglomerate.
Diversification	The way a media company spreads ownership of both related and unrelated products/areas.	The Walt Disney Company has progressed from a film studio to owning theme parks, magazines, games, radio etc.
Convergence	The amalgamation of mass communication technologies	<i>Black Widow</i> (the convergent qualities of the Marvel Cinematic Universe and Disney's dominance across platforms.
Horizontal Integration	Companies who acquire other companies operating in the same sector.	A notable example of a horizontal integration was Walt Disney Company's \$7.4 billion acquisition of Pixar Animation Studios in 2006.
Vertical Integration	When a Media Company owns different businesses in the same chain of production and distribution.	20th Century Fox owns the studios in Hollywood, they also own the cinemas, the TV channels and the DVD rental shops.



Key Media Industry Knowledge: Ownership

Horizontal and Vertical Integration



Examine the Disney structure above. Highlight the horizontal and vertical integration you can see.



Key Media Industry Knowledge: Regulation

Regulators	Regulatory bodies oversee that this is being done by media companies and ensure that agreed rules or sets of standards that are being met.
Government regulators	
OfCOM	OfCOM is the only government-backed regulator. They regulate internet provision, postal services, TV Radio and UK on-demand services.
Self-regulators	
IPSO [Newspapers and Magazines]	The Independent Press Standards Organisation is the independent regulator of the newspaper and magazine industry in the UK.
PEGI [Games]	Pan European Game Information. PEGI is a European video game content rating system established to help European consumers make informed decisions when buying video games or apps through the use of age recommendations and content descriptors. The PEGI system is used in more than thirty countries. PEGI produces guidance for consumers (mainly aimed at parents) so that they can decide if a game is suitable.
ASA [Advertising]	The Advertising Standards Authority (ASA) is the self-regulator of the UK advertising industry. It is self-funded by the advertising industry with a role focused on regulating UK adverts through investigation of complaints and deciding whether these break its advertising standards codes.
BBFC [Film]	British Board of Film Classification – responsible for deciding the age classification and censorship of all films and video content released in the UK.



Key Media Industry Knowledge: Audience Segmentation

Geographic segmentation	This is when an audience is divided based on its location. Some of our CSPs will only appeal to certain geographic areas. UK newspapers will have their main audience in the UK. Marcus Rashford will only appeal to the English-speaking world. <i>Black Widow</i> will be global and translated into many languages.
Demographic segmentation	Demographics describes audiences based on objective data such as age, race, gender, income, location and many other factors. <i>The Times</i> and the <i>Daily Mirror</i> have very different demographics [The NRS Social Grades for example [A, B, C1, C2, D and E] are very different. This could be applied to all our CSPs
Psychographic segmentation	Psychographic segmentation utilises subjective ideas based on perceptions of the audience's lifestyle, activities, interests, behaviours and opinions. Marcus Rashford will gear his campaigns to suit the psychographics of his audience. <i>I, Daniel Blake</i> was clearly aimed at a socialist audience that shared certain psychographics. This could be applied to all our CSPs.

For two CSPs of your choice, explain the geographic, demographic and psychographic audience segmentation that applies.



Key Media Industry Knowledge: Ownership

Keywords: **2 Mark Question Practice** Define the following:

Stereotype	Mise-en-scene	Genre	Dominant Reading	Anchorage
CGI	Conglomerate	Intertextuality	Niche audience	Public Service broadcaster
Representation	Active audience	UGC	Connotation	Copy
Flashback	Hybrid	Message	Franchise	Producer
Vlog	Media Convergence	Dateline	Guerrilla Marketing	Demographics
Icon	Mediation	Passive audience	Consumer	Mode of Address
Enigma	Narrative	Regulation	Subscription broadcasting	Segmentation
Viral marketing	Conventions	Distribution	Shot	Active audience



Key Media Industry Knowledge: Ownership

Keywords: **6 Mark Question Practice**

Simple explanations of a key concept applied to a CSP. Include **two points**, include **CSP link** and **explanation**! Linking to any CSP...

- Explain how media language is used to attract an audience in a CSP.
- Explain how media language is used to promote a CSP.
- Explain how representation is used in a CSP to attract an audience.
- Explain the benefits of being funded by a conglomerate.
- Explain the problems with being funded by a conglomerate.
- Explain the ownership model of the BBC / I, Daniel Blake / Beats1
- Explain the appeal to the audience of one of your CSPs.
- Explain the different ways an audience can read a CSP.
- Explain the role of the BBFC/ASA/PEGI/OFCOM/IPSO.
- Explain how the audience can develop their identity through the use of a CSP.



Key Media Industry Knowledge: Ownership

Keywords: 8 Mark Question Practice

Usually, these need at **least three paragraphs**, and **must link to media theory**.

8 Markers usually seek application of a key concept!

Linking to any CSP...

- For a range of CSPs, explain the sign and symbols and what they connote.
- For a range of CSPs, explain how the CSP was distributed differently to attract different audiences.
- For a range of CSPs, explain how convergent media has allowed for more effective distribution of the product.
- For a range of CSPs, explain how gender has been represented in different ways and why.
- For a range of CSPs, explain how class has been represented in different ways and why.



Key Media Industry Knowledge: Ownership

Keywords: **12 Mark Question Practice**

12 markers are **more in-depth answers that require multiple points**, though are not essay styled. You need **at least three paragraphs** and you **should use theory**.

Linking to any CSP...

- How does the CSP of your choice target different audiences?
- Why are different audiences likely to have different reactions to a CSP?
- How does the difference representations in your CSP impact on your audience?
- How do different elements in your chosen CSP communicate meaning?
- How is narrative constructed in your chosen CSP?
- How does your chosen CSP reflect the historical and social context in which it was created?
- How has globalisation impacted your chosen CSP?
- How have the changes in technology impacted on your chosen CSP?